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it ceased to swell, was sometimes added to assist the liquefaction, first in Venice where the material was easily procured (hence the name "Venice turpentine") and afterwards in Florence. All varnishes are affected by air sooner or later, and this is less durable than amber or copal. In some old tempa pictures, the whole surface, or large spaces, may be observed freed from the original varnish, while it remains in detached dark-brown spots on others. This cracking of the varnish seldom affects the painting underneath, a proof that it was applied when the tempa was quite dry. The "Vernice liquida" was subjected to long boiling, to render it more drying; but the disadvantage of this mode of preparation was not only that the varnish became so thick as actually to require to be spread with the hand, but that by this long boiling it became at the same time so dark as to materially affect the tints over which it was passed.

"It is not impossible," says Sir Charles Eastlake, "that the lighter style of coloring introduced by Giotto may have been intended by him to counteract the effects of this varnish, the appearance of which in the Greek pictures he could not fail to observe. Another peculiarity in the works of the painters of the time referred to, particularly those of the Florentine and Sienese schools, is the greenish tone of their coloring in the flesh, produced by the mode in which they often prepared their works, viz., by a green under-painting. The appearance was neutralized by the red sandarac varnish, and pictures executed in the manner described must have looked better before it was removed." The mediæval painters were so accustomed to this red appearance in varnishes, that they even supplied the tint when it did not exist.

**THE COLORS.**—Our knowledge respecting the colors used by the painters in classical times is derived chiefly from a few passages in ancient authors; but some information has been drawn from experiments on the colors in the remains of ancient paintings, and on pigments\* that were found at Pompeii, and in vases beneath the ruins of the palace of Titus at Rome. On the authority of a passage in Pliny, it has been frequently stated that Apelles and other celebrated Greek painters used only four colors, viz., white, yellow, red, and *atramentum*, a black (or brown); but it has been observed that it must be a mistake to suppose that they were acquainted only with these colors, or that they never used any others. Indeed, unless Pliny be supposed to point out a distinction in this respect between the practice of the earlier and later painters, the gossipping connoisseur contradicts himself; for, in all he enumerates no less than five different whites, three yellows, nine reds or purples, two blues, two greens, and one black (*atramentum*), which, moreover, appears to be a generic expression that includes bitumen, charcoal, ivory, or lamp-black, and probably a blue-black, which thinned would supply a blue tint; and a longer list might be made out from other authors. Most certainly, however, from the four colors named, innumerable hues and tints might be composed; and Sir Humphrey Davy says, very justly, in the account of his experiments on the ancient colors: "If red and yellow ochres, blacks and whites, were the colors

\* "Colors" and "pigments" are commonly confounded; but pigments, or, as they are popularly termed, "paints," are those substances possessing coloring power in so eminent a degree that they are used on account of that property. Pigments are, so to speak, material colors. "Colors" are generally understood to mean the pigments applied to the picture. The reader will perhaps think, with us, that it is hardly necessary always to observe the distinction.

most employed by Protogenes and Apelles, so they were likewise the colors most employed by Raphael and Titian in their best style." And it must be remembered that from the superior importance attached to design, great soberness in the use of colors prevailed for a long time in antiquity. "Even the Ionic school," according to Müller, "which loved florid coloring, adhered to the so-called *four* colors even down to the time of Apelles; that is, four principal coloring materials, which, however, had not only natural varieties themselves, but also produced such by mixing; for the pure application of a few colors only belonged to the imperfect painting of the architectural works of Egypt, the Etruscan hypogea, and the Grecian earthenware. Along with these leading colors, which appeared stern and harsh to a later age, brighter and dearer coloring materials were gradually introduced."—*Ancient Art and its Remains.*

The light tone of coloring so characteristic of most of the works of the later Christian painters in tempa, has, we have observed, been referred to the allowance made for the darkening effect of the varnish. But there is another reason for the pale coloring of the period. The pigments in use had little intensity of tone; the browns, for instance, were by no means dark. Hence, with the imperfect monotonous system of shading already described, those painters had no means of producing depth of effect. But it would appear that they sought to compensate for this by preserving the local colors in their full strength and purity. The delicacy which they seem, in most instances, to have aimed at in their flesh tints, may, however, have influenced the treatment of the rest of the work.

## Architecture.

AMERICAN INSTITUTE OF ARCHITECTS.

*Regular Meeting of March 1st, 1859.*—The business of the evening being disposed of, the librarian laid before the Institute a beautiful work on the Britannia and Conway Tubular Bridges, presented by Charles Congdon, Esq.

Upon motion, the Chair was called upon to appoint a committee of three, to take into consideration the matter of public lectures, to be delivered by members of the Institute.

By order,

R. M. HUNT,

Secretary.

**FORMATION AND ARRANGEMENT OF THE LIBRARY.**—Mr. John Leighton read a paper recently at the Society of Arts, on the library, books, and bindings, particularly with regard to their preservation. We avail ourselves of as much of it as space at command will permit. The library, said the reader, ought to be of good proportions—lofty, fire-proof, well aired, lighted, and warmed, being furnished with due regard to the protection and preservation of its contents. The room best suited for this purpose is one on the first floor, or above a vaulted chamber, having but one external wall, with windows facing the north, imparting an even, steady light, without the glare of sunshine or heat, which parches and fades the colors of bindings and other contents.

The library should be surrounded by shelves, and if lofty, also by a gallery, for convenience of access; though, on no account should the cases approach the ceiling, where in most rooms the air is hot and vitiated; as this tends to destroy, or rather impoverish, leather and other materials. The best and oldest plan of decoration above shelves

is by busts, portraits of worthies, or trophies, agreeable to the eye and mind.

Mottoes and quotations, either upon cornices or entablatures, are pleasing incentives to study; as—

A . WISE . BOOK . IS . A . TRVE . FRIEND. ITS . AVTHOR . A . PVBLIC  
BENEFACITOR.

BOOKS . TEACH . VS . TO . REFIN . OVR . PLEASVRES . WHEN . YOUNG,  
AND . TO . RECALL . THEM . WITH . SATISFACTION . WHEN . OLD.

BOOKS . ARE . THE . CHEAPEST . ENTERTAINMENT . AND . THE . MOST .  
LASTING . PLEASVRES.

BOOKS . ARE . KIND . FRIENDS . WE . BENEFIT . BY . THEIR . ADVICE .  
AND . THEY . EXACT . NO . CONFESSIONS.

LVNIVERS . EST . GOVVERNE . PAR . LES . LIVRES. ANIMI . PAVLVM.  
ANIMI . MEDICINA . VN . VOMO . LETTERATO . NE . VAL . DVE . CHI .  
PIV . SA . E . PADRON . DEGLI . ALTIL.

The lower or floor shelves of the library, next the ground, should contain folios and other large works, and may project rather more than eighteen inches into the apartment, affording a ledge about the height of an ordinary sideboard, on which to rest with comfort such quarto and octavo volumes as are in use—the space above which, under the gallery, being appropriated to quartos and works of every-day use, which it is well to have within reach of the hand,\* or at least from the dwarf steps (contrivances that should be light, strong, and easily moved about, having the wheels or castors under the step portion alone, to prevent accident). The upper or gallery shelves would hold octavos and smaller works, of less frequent reference than the lower cases, the gallery being sufficiently wide to permit two persons to pass, having a light ledge or overhanging desk on which to rest the volumes, the floor being covered with felt, or some such substance, to deaden the sound in walking thereon.

In great public or private libraries, most convenient and commodious cases may be erected, abutting into the apartment from the piers of windows, as they do not obstruct the light or air, and afford pleasant bays in which to study in quiet: at the Bodleian Library these compartments have gates, forming snug reading-rooms, from which the public are excluded. The library should be furnished with tables, covered with leather or cloth, having convenient drawers, also chairs—easy, without being luxurious—portable desks, and reading-cushions for heavy books, with metal mountings or bindings, that should never be introduced into the shelves with other volumes, as they would, by their protuberances, be likely to injure them; they may be put in the drawers of library tables, with thick glass tops, and thus be seen, whilst the tables afford space on which to place things in general. To complete the furniture, a few presses with sliding trays (somewhat as a wardrobe) for folios of prints, an ample screen or two, and a light wagon for transporting volumes will be useful.

In constructing book-cases, it is always well to think of the growth of a library, its ever-increasing population that must have lodgment, the time when increased accommodation must be obtained. In book-cases, it is perhaps not well to have them in divisions of more than four feet wide, or deeper than royal quarto, on the upper tier; as small compartments are more compact, fewer volumes being disturbed when in use. "The Delphin Classics" is, perhaps, as long a set of books as we may have to legislate for, and these would only occupy about five shelves; the rack-work at the sides, for elevation and depression, ought to be sunk within the cheeks—so as not to encroach upon the book-space to their injury in sliding in and out; nor should the cheeks be so made that a volume may become hidden behind the pilasters or heavy framing, as is sometimes the case, for then volumes get out of

\* Shelves can easily be constructed within reach of the hand, about seven feet from the floor; though in the British Museum and some other new libraries they are more than that. If the steps are to be used at all, then it is judicious to have the cases nine or ten feet high (as in the engraved elevation). If possible, the shelves in every part of the library ought to be of one width, that the books, when necessary, may be transposed *en masse*.

sight and out of mind. It is well to have shelves covered with leather, being rounded at the edge to prevent sharp scraping angles, and also strong enough to bear the weight imposed upon them. Strips of wood are sometimes inserted at the back of shelves, forming ledges to receive the volumes, making them range evenly. Blocks somewhat resembling thick volumes are useful for insertion to prevent the books falling on the sides, as they are apt to do when a few are subtracted.\* The great difficulty of definitely stating the height of the shelves in all libraries, comes of the variety of sizes of printed books, from the ponderous folio of our forefathers to the pocket diamond classic that so persecuted the eyes of our fathers.

The covering of books in the library from dust, light, and intrusion, is somewhat difficult; for whilst that old-fashioned protector, chequered wire, kept out idle hands, it afforded no defence against bleaching, dirt, or vermin; and, moreover, was unsightly, rendering the titles on the backs not easily read. The most economical method of partially defending books from dust, is by the affixing of small leather falls (some say cloth is the best) to come down over the heads of the books as they stand upon the shelves, and when the works fit their compartments this does pretty well, though a still better way is to have tammy or silklin blinds, hung upon spring rollers, to draw down over the books during such periods as the library is not in use, or whilst cleaning.

A gentle hand in using a book will do it good, whilst a rough one is sure to do it harm. The library requires similar attention to the greenhouse—light, air, and equal moisture ought to be imparted to the leaves in either case—light without injury to color, moisture without mildew, and air without soot. These things are as necessary to the librarian's as to the gardener's charge. Whilst upon the subject of dust, I would advise that the library carpet be swept there as little as possible. The best covering for a library floor is a rich, but not bright, Turkey, that should in no case reach to the wall, but leave a margin round the room, on which the furniture may be placed whilst the carpet is removed entirely to be purified, a thing one would like to do with the chimney; great care should be taken in sweeping, and that smoke never be allowed to escape into the apartment.

The next important enemy to literature is damp—that great decomposer and discomponer of all things. Now, though certain amount of humidity is necessary (as much as may be contained in a pleasant atmosphere), absolute damp is destruction. Rot! Damp, even from soft stone and ivy-colored walls, is very injurious, especially where book-cases are placed against such external walls—and more particularly in closed cases, as the damp then has no such opportunities of escape. A library should never be constructed upon the ground floor for that reason; and it is better, as I before mentioned, to have your library enclosed upon three sides by offices or apartments; that is to say, upon such sides as the cases are placed, for paper is most susceptible of damp, particularly, as I am informed, when made with putrid size, and emits a mouldy smell long before decay or mildew is perceptible; when it is, the best method to avert ruin is to have every volume opened (where affected), leaf by leaf, in a warm, dry room, page after page being wiped with a clean cloth.

Before taking leave of the library, a few remarks on sham doors may not be out of place—those false contrivances that so delighted our forefathers, and without which at one time no library was thought complete, making the place a sort of man-trap in which to catch the unwary. Like all shams, dummy-doors are to be deprecated—unless, perhaps, it be in out-of-the-way corners, as coverings for closets; and then the titles of the works selected ought at once to indicate the fictitious nature of the spot. In the collections of the Duke of Devonshire, at Chatsworth, and the late Samuel Rogers, in London, these false backs were made the medium of much wit: instead of mock

\* There is always a difficulty in book-shelves, namely, that the books fit them either too tightly or too loosely; if tightly, the friction is great; if loosely, the volumes are apt to become soft—dust and book-worms finding freer entrance. What is wanted here is some sort of wedge to press them up compactly together.

Miltons and spurious Shakespeares, tall Thomsions and short Spensers, fat Bacons and thin Longfellowes, were to be found such books as "The Circle Squared," "Nebuchadnezzar on Grasses," "The Babylon Court Guide," "Sir C. Hatton on Dancing," "Canute on Tidal Waves," "Photographs of the Antients," etc.; these, with the titles of unwritten works of great authors, affording matter for thought.—*Builder.*

## Foreign Correspondence, Items, etc.

**GERMANY.**—*Conversations Lexicon für bildende Kunst.*—Friedrich Faber, the editor of this work, born near Leipsic, May 29, 1816, died April 25, 1856, was one of those strange beings who renounced all the pleasures of this world for the purpose of leading a life of study. He graduated at the University of Leipsic, gained high distinction for his proficiency in philology, conceived an enthusiastic attachment for the study of the fine arts, and became in 1843 the editor of the *Conversations Lexicon*. He lived to complete this great work as far as the letter H, Heigelin being the last article which he wrote, when he was overtaken by death. His successor in the editorship is M. Lorenz Olasens, who is assisted by a select corps of artists and savants, and who issued in 1857, through the press of Emil Graul, of Leipsic, the first and second sections of the seventh volume of the Cyclopaedia, comprising all remaining unpublished that had been written by Faber, and a small portion of the initiatory work of the new editor, who thinks to complete the whole work in about six to seven additional volumes. The work is illustrated, and highly spoken of by the German press for the originality and integrity of its execution. It must be borne in mind that Faber was not an editor in the American sense of the word—that he was not a mere literary speculator or entrepreneur, but that he *wrote and revised himself all the articles from A to Heigelin*, so that the fame of the whole work belongs to him, not only nominally, or in the trick-of-the-trade point of view, but actually to all intents and purposes. He was inspired in the execution of his work, not by a desire to pander to the prejudices of the public, or of ingratiating himself with those in power, influence, or authority, but simply by a love of truth, by a love of Art for its own sake. In the pharisaical circles of literature he was hardly known, and, to use his own words, he "kept studiously aloof from all the parasites, who court public favor, and who carry their heads very high, but who can bend them to the dust to gratify some unworthy patron." He used to say that he knew many of the men who keep their names daily before the public as editors of great works, to be impostors in disguise—men who make a living out of other men's thoughts, who hide their own incapacity and ignorance under all sorts and manner of pretensions; who, for a while, may blind the eyes of the world, but who eventually will stand forth in the naked impotence of their character—in the character of men who pollute and disgrace art and literature by acting as panders to the greedy publisher, and as murderers of the poor scholarly laboring men who do the work, for which they pocket fame and money. Faber determined, therefore, to keep aloof from the venial set, and subjected himself to all possible privation for the purpose of producing a work which should not be stained by any dishonesty or fraud to the writer or the public—for the purpose of doing all the work himself, and thus standing out amidst the legion of sham editors, a *bonâ fide* originator, author, and reviser of the work which bears his name. As a specimen of his manner of treating his subjects,

we will quote his opinion on Haydon: "Haydon's life bears a striking resemblance to that of many unhappy poets who abound in modern literature. He reminds us of the general characteristics of the representatives of the 'Storm and Starvation Era' (*Sturm und Drangperiode*), and, in fact, one of them, Fuseli, was among his masters. It is difficult, however, to find his exact counterpart among them, although he may be likened, in some respects, to the poet Klinger, who seemed to feed upon lions' blood. But Klinger succeeded, at last, in securing an honest position in life. We know of only one who might be appropriately compared to Haydon. This is Grabe. In fact, Haydon might be called 'the Grabe of painting.' Grabe persisted in writing dramas of such gigantic proportions that no stage was big enough to perform them on, and Haydon in painting pictures for which the largest drawing-rooms and picture-galleries were too small. It would not be difficult to trace all the mishaps of this man of genius to one single fact, viz., that his pictures were too grand for England, and for English rooms. The words which Goethe applied to the poet Christian Gunther might be applied to Haydon:

"Er wusste sich nicht zu zähmen, und so zerrann ihm sein Leben wie sein Dichten."

"England did not always come to his assistance, and, in truth, frequently declined doing so. The English, thorough egotists as they are, may have admired Haydon's 'high art,' but had not much use for it. If Englishmen order pictures, the pictures must represent John Bull exclusively, and no one and nothing else. John Bull wishes to have pictures of himself, or of his excellent spouse (Mrs. Bull), or of the little Bulls, or of the cows on his estate, or of the dogs of his favorite pack, or representations of his conjugal felicity and success—and all such pictures John Bull likes amazingly, if they are executed in colors as juicy and fleshy as that of a succulent slice of roast beef." Mark the difference! While all snobdom had not degrading epithets enough to heap contempt upon poor Haydon, the true-souled German scholar, traces his misfortune to the real culprit—the bestial and selfish coarseness of taste of John Bull.

**Stuttgart.**—Part of the news in the world of Art here, is the appearance of a new art paper, entirely devoted to Christian art (*Christliches Kunstabblatt für Kirche, Schule, und Haus.*) The editors are Schnaase, Schnorr von Carolsfeld, and Grüneisen.

**Prague.**—Radetzky monument was inaugurated Nov. 18, in presence of the Emperor and the Empress of Austria. It cost over \$50,000, towards which the Bohemian Art Union contributed \$40,000. It was designed by Rulen, the director of the Vienna Academy, cast by Burgschmiedt, of Nuremberg, and the sculptors Joseph and Emanuel Max, of Prague; the former of whom (Joseph) since died, and a pension is said to have been conferred upon his widow by the government.

**Madrid.**—A very curious dinner has just taken place in Madrid, and a private letter gives us a report. We should scarcely venture to meddle with anything so unpretending, but for the thoughts which were uttered there, remarkable alike in their source, and in their æsthetic tendency. The eminent banker, M. Salamanca, receives at his table, every Thursday, politicians and journalists of the Moderate party. To this weekly courtesy adds twelve *gacettilleros* (journalists) recently responded by inviting their opulent host to an entertainment of their own, at one of the modest restaurants of the Spanish capital. The invitation was accepted, and the dinner took place; the cost of the feast being eight reals, or one shilling and ninepence a head. Our correspondent takes up the tale: